RESEARCH PLAN PROPOSAL

A STUDY OF THE MODERN ELEMENTS IN THE SHORT STORIES OF MULK RAJ ANAND

For registration to the degree of
Doctor of Philosophy

IN THE FACULTY OF ARTS & SOCIAL SCIENCES

THE IIS UNIVERSITY, JAIPUR

Submitted by:
SHIVANGI BHATT
ICG/2015/20506

Under the supervision of:
PROF. N.K. JAIN

DEPARTMENT OF ENGLISH

July, 2016

I. Tentative Title

"A Study of the Modern Elements in the Short Stories of Mulk Raj Anand"

II. Introduction

Indian English Literature has been referred to "a Janus-faced literature" born of "a cross fertilization of two faithful cultures"-Indian and European. Indian fiction is an off-shoot of the impact of western literature on Indian mind viewed in terms of East-West encounter. It is related to two kinds of traditions, one on the basis of language, and the other on the basis of culture. Today, Indian writing in English constitutes a pluralistic world wherein the colonial past, the Indian heritage, the indigenous forms, the inherited and internalized cultural values, the oral tradition, the diasporic presence abroad, the parallels with and differences from language literatures,-all these jostle with each other.

Mulk Raj Anand, along with Raja Rao and R. K. Narayan, is referred to as the "founding father" of Indian English novels. Mulk Raj Anand, a pioneer in Indian Writing in English, was born in 1905 in Peshawar. After receiving his school education, he joined Khalsa College, Amritsar and did his graduation from Punjab University. He joined the Cambridge University and got his Ph. D. there. During his thirties and forties, Anand devoted some of his time to literary activities in London and gave some time to freedom struggle of India joining in with Mahatma Gandhi. During the Second World War he worked as the broadcaster and scriptwriter in the film division of BBC London.When the war was over Anand came back to India and settled down permanently in Bombay. He made Bombay his hometown and centre of activity. In 1946 he launched a magazine named Marg focused on fine arts. He also served as a chairman at Lalit Kala Akademi.

Anand had a passion for writing since his early age. He wrote his prose to give an expression to his trauma, resulting from the suicide of his aunt who had been excommunicated for dining with a Muslim woman. Anand began his career as a writer in England by publishing short stories in T.S. Eliot's magazine *Criterion*. E. M. Forster, Herbert Read, Henry Miller and George Orwell were his contemporaries and Anand had a good relationship with all of them. Mahatma Gandhi

had a lasting impact in shaping his social conscience. His novels Coolie and Untouchable brought him wide recognition.

Between the period of 1930s and 80s we have a number of Indian English Short Story Writers who have enriched this genre and made it popular among the readers. The names of the Indian English Short Story writers, who wrote from 1930s to 1980s, include Mulk Raj Anand, R.K. Narayan, Raja Rao, K.A. Abbas, Khushwant Singh, Anita Desai, Manoj Das, Ruskin Bond, Sunita Jain, Keki N. Daruwalla, Jayanta Mahapatra and a few others.

Indian English Short Story owes its origin to Kamala Sathianandan's *Stories from Indian Christian Life* published in 1898. The real beginning of this genre was made in the 1930s in the hands of Mulk Raj Anand, R.K.Narayan, and Raja Rao. Bijay Kumar Das in his book *Post Modern Indian English Literature* remarks "If the western masters like Maupassant, Frank O' Connor, Theodore Powys influenced Mulk Raj Anand, R.K.Narayan was influenced by Chekhov and Raja Rao took the French masters as his guide and source of inspiration."(95) But at the same time these great writers did not forget their roots. They search for their themes in Indian myths, epics, folk tales and ancient tales. Shiv K. Kumar in his "Introduction" to *Modern Indian Short Story* gives an account of the origin of Indian English Short Story in the following words: "… its genesis may be traced back to the ancient fables of the sixth century A.D. Its origin lies in such ancient classics as the *Katha-Sarit-Sangara*, *Yogavashishtha*, *Brihat-Katha* or the *Panchtantra*."(9)The short story took a long time to reach its modern form.

Mulk Raj Anand in the 'Preface' to his *Indian Fairy Tales* gives us some idea of his conception of the modern short story:

> But I also had in mind the fact that in the folk stories of our country lay the only links with our broken tradition. I fancied that only by going back to the form of these stories, told by mother to son, and son to son could we evolve a new pattern for the contemporary short story. Of course, the modern short story is a highly developed folk tale, if it is a folk tale at all. But a revival of the short story form, like the present, seemed a fit occasion to relate it to its more primitive antecedents which surprisingly enough, seem to lie in the sources of the sheaf of tales which I have gleaned. At any rate, I must confess that although I have taken much psychology into my own writing of a short story, I have

always tried to approximate to the technique of the folk tale, and the influence of these fairy stories has always been very deep on my fiction.(Anand,i)

When Anand came across the 20th century western writers, he felt a need for experimentation in style. In "Preface" to *Selected Short Stories* he states:

> …while accepting the form of the folk tale, especially in its fabulous character, I took in the individual and group psychology of the European *conte* and tried to synthesise the two styles. And thus I sought to create a new kind of fable which extends the old Indian story form into a new age, without the moral lessons of the Indian story, but embodying its verve and vitality and including the psychological understanding of the contemporary period. (Anand, 5)

Anand was fascinated by the works of the great western writers:- the stories of Tolstoy, Gorky , Theodore Powys, Malrouse, Maupassant, Iqbal, Doestovsky, Gogol, Chekov and others. Anand, the experimentalist, amalgamated their techniques with his influential childhood memories of short stories of Raja Rasallu told by his mother and the humorous anecdotes of Raja Akbar and Birbal told by his teacher Master Shah Nawaz.

Anand's short stories present a refreshing aspect of his literary personality. His stories are varied in theme as well as technique. Even a casual look at them will show that he has made dexterous use of irony, myth, and symbol, lyrical and dramatic mode by turns and has produced the desired effect on his readers through his conscious artistry. His short stories are based on a small number of ideas developed artistically. This offers him a chance to depict a small section of life in naturally flowing essence, which is extremely realistic of the Indian situation and also generates a positive view point. His short stories loom large to the Indian landscape and reveal the sensibilities of Punjabi peasant life, in particular.The literary merit and artistic development, perceptive insight into Indian masses, along with vivid portrayal of incidents, makes his stories worthy of being evaluated.

III. Review of Literature

(a) Books

Jack Lindsay places Anand within the literary avant-garde of the 1930s and studies the protest mode in his fiction in his book *The Elephant and the Lotus: A Study of the Novels of Mulk Raj Anand*(1965). He also highlights Anand's blend of Tagore's full humanistic focus symbolising universalism and the compassion or solidarity with the suffering mankind that Premchand so spontaneously exuded.

Dieter Riemenschneider elaborates Anand's concept of man's nature and the different stages in the process of self-realization, in the book entitled *An Ideal of Man in Mulk Raj Anand's Novels* (1967). He seems to advocate the ideal that the most a man can do, is to sacrifice his own self for the sake of his ideas or his fellow human beings, while Margaret Berry uses a biographical approach to study the emerging connection between Anand the man and Anand the writer in her book, *Mulk Raj Anand: The Man and the Novelist* (1970). She believes there is a credible attempt on Anand's part to blend humanism, socialism and bhakti in some of his novels. This new religion, for Anand, will combat not only the external symptoms but also the root of all this in the socio-politico-economic structures.

Balarama Gupta in his work entitled *Mulk Raj Anand: A Study of his Fiction in Humanist Perspective* (1974) strives to marshal all his critical matter to establish his premise that Anand is first, a humanist. He concludes that Anand has scored a point over Prem Chand as Anand's fictional men and women are far more reflective, speculative, articulate and even assertive than Prem Chand's ensemble of docile, submissive, static, helpless characters. He has also underlined some of Anand's defects as a writer, especially his preoccupation with an ideology, at the expense of his style.

Alistair Nivan 's *The Yoke of Pity: A Study in the Fictional Writings of Mulk Raj Anand* (1978) offers a whole spectrum of insights into the techniques and fictive approaches of Anand as exemplified in his novels. Premila Paul in her book *The Novels of Mulk Raj Anand: A*

Thematic Study (1983) has taken thematic studies focusing on Anand's humanism, concern with freedom, compassion and social commitment respectively.

Marlene Fisher's *The Wisdom of the Heart: Study of the Works of Mulk Raj Anand* (1985) is a laudable work, that, as the title signifies, reduces all the impulses and sensibilities portrayed in Anand's novels to the basic, primal experiences and impulses stored in Anand's heart. The writer analyses the philosophy of life of Anand's work and concludes that despite his commitment to idealistic social goals of Marxism, Anand's purpose is neither chiefly propagandist nor political.
In an essay entitled "Quest for Structures: Form, Fable and Technique in the Fiction of Mulk Raj Anand", S.C. Harrex has through systematic approach, arrived at the conclusion that Anand's art form or genre is Western in origin and form; yet he has used it so intelligently and creatively as to make it an apt medium to convey Indian ideas, ideals, values, symbols and facets of reality. Thus, he appreciates the unique contribution of Anand to the sphere of Indian fiction in English.
Anand as a writer has also been explored by a substantial number of scholars. One of the earliest among Anand's critics, K.R. Srinivasa Iyengar, in his *Indo-Anglian Literature* (1943) renamed as *Indian Writing in English*(1962) has devoted a chapter to Mulk Raj Anand. He begins with a brief life-sketch of Anand and then takes up all his novels in terms of craftsmanship, art, characterization and style. He describes Anand's remarkable qualities are vitality and sense of actuality. His characters are real and full of flesh and blood.

Krishnanandan Sinha in his book *Mulk Raj Anand* (1972) assesses his novels as a form of social protest. He discusses them as a document of peasant life caught in the phase of national regeneration. Sinha observes that Anand seeks to achieve its purpose by dramatizing the class struggle and by offering social criticism.Sinha also discusses the definite pattern in the novels of Anand. He states that the earlier novels show a sense of horror and disgust against social and economic ills, the novels of the middle period show a greater concern for and with the human heart whereas it is in the later novels that a healthy synthesis of the social and personal concerns is achieved.(67)

In the book *Mulk Raj Anand* (1973), Dr. M.K.Naik devotes an entire chapter to a brief biographical account of Anand and explains that it is futile to dismiss Anand abruptly as a mere

propagandist as he is, by his own choice, a committed writer, committed to the philosophy of humanism. He studies it from a traditional viewpoint mentioning that the entire corpus of Anand's fiction is an outcome of his preoccupation with the theme of confrontation between tradition and modernity.

Anand'sdistinctive contribution to the shorter fiction has been discussed by Vijay Mohan Sethi in his book *Mulk Raj Anand: The Short Story Writer* (1990) wherein herefers to 'neo-folk'- a new kind of fable which adequately answers Anand's humanistic needs and philosophical content.

In his book *Mulk Raj Anand's Shorter Fiction: A Study of his Social Vision* (2004), R. V. Singh draws our attention to Anand's portrayal of the plight of the poor, the ignorant and the illiterate. He observes that Anand sympathises with them and in his typical half humorous and half ironic way, presents their hard experiences of life.

The latest endeavour in the field has been *A Study of the Short Stories of Mulk Raj Anand* (2012) by the Kobaku Rama Krishna Reddy, which brings together the different moods and tones of Anand's stories. He mentions that the stories have the power to charm and penetrate the innermost feelings and emotions of the readers.

(b) Essays

An essay by Meenakshi Mukherjee titled "Beyond the Village: An Aspect of Mulk Raj Anand" published in *Critical Essays of Indian Writing in English* (1968)*,* examines the success or faliure of Anand's novels in terms of artistic realisation of his intentions. She exemplifies from the triology which contains the perfect example of Anand. Although she charges Anand of his "habitual overstatement and repetition" but is appreciative of his achievement in the first two volumes of the Trilogy which she remarks "has not yet been surpassed by an Indo-Anglian novelist."(226). She explores that the similarity in his protagonists on account of their common faith in progress and their irrepressible boyish spirits despite the sufferings. Meenakshi Mukherjee exhibits Anand's excellence in depicting the Punjabi peasant life and also brings forth

Anand's experimental aspects of language like the literal translation of Hindi and Punjabi idioms into English, the interpolation of Hindi words into English sentences and the changing of the spelling of English words to suggest uneducated speech. She draws our attention to the effort of Anand to give an Indian domicile to the English language without compromising with the strong flavours of Punjabi peasant vocabulary. She mentions that the problem of providing Indian essence to English language has to be conquered by the Indo-Anglian writers but when reading through the works of R K Narayan one is not even aware if such a problem exists, but is noticeable in Anand's works.

The main section of her criticism pertains to Anand's characterisation. According to her , Anand's characters fall neatly into three types : the sufferers, the oppressers and the good men. Cowasjee challenges her to place characters like Lakha in *Untouchable,* Babu Nathoo Ram, Mr. W.P. England and Mrs. Mainwaring in *Coolie* in their proper niches.

Mrs. Mukherjee points to the lack of a "sustaining myth"as the major cause of Anand's failure as an artist. As a result , she adds "rootless and mythless and appear somewhat unnatural."Mrs. Mukherjee should recognise that Anand has tried to create a new myth, and that is , his projection of social outcastes and eccentrics as heroes, thus exploding the myth that only aristocrats could be heroes.

Saros Cowasjee's essay "Mulk Raj Anand and his Critics" published in *The Banasthali Patrika* (1969), summarizes some statements of selected critics and assesses them. Cowasjee sketches the salient features of Anand as a writer and proceeds to underline his literary creed. After quoting extracts from some of the outstanding western critics, he enumerates Meenakshi Mukherjee's charges against Mulk Raj Anand. He takes exception to her statement that Anand has been subjected to the least amount of critical scrutiny. He blames her for making some unwarranted and generalised allegations on Anand's writing. She attacks his habitual overstatement and translation of Hindi and Punjabi idioms into English and disapproves of Anand's interpolating Hindi words in English sentences and changing the spelling to imitate the speech of the uneducated.

M.K. Naik's article, "The Achievement of Mulk Raj Anand" published in *Journal of Indian Writing in English (JIWE)* (1973) celebrates Anand's success in reconciling humanistic ideal with artistic integrity and admits that Anand emerges as a committed writer by conscious intentions. Further Naik lists Anand's own views on commitment and art and comments that there are a few questions unanswered in Anand's self-defence. There are a few defects in Anand that flaw his art and constantly interfere with the progress of the action and plot and the organic growth and interaction of the characters.

Marlene Fisher in her essay "The Shape of Lostness: Mulk Raj Anand's Short Stories" published in *The Journal of Indian Writing in English* (1974) reveals Anand's short stories exhibit a great variety and control of form and tone. They reinterpret old myths by recreating new ones suitable to contemporary experience. Close reading of selected short stories establishes comparative aspects relating to moral condition of fictive subjects. In an essay "Woman in Anand's Shorter Fiction" published in *Karnataka University Journal* (1969) G.S.B. Gupta discusses Anand's principal objective is to hint at the emergence of modern Indian women and comments that Anand achieves it admirably, in some of his short stories.

In the "Introduction" to the *Selected Short Stories* (2014) Saros Cowasjee traces Indian folk tales and fabulous characters as models for the stories of Anand. He observes that Anand discards the folk tales' overt moral teaching in favour of European psychological realism. In doing so, he attempts to create a new kind of fable, which combines the verve and vitality of the former with the psychological insights of the contemporary period. He states in the "Introduction":

> Mulk Raj Anand has long lamented in letters his friends and literary critics that little or no attention has been paid to his short stories.(Cowasjee,xvii)

The above review of literature in the field of Anand's short stories makes it clear that several aspects of Anand's short stories remain unexplored.

IV. Research Problem

Anand, as stated above, aimed at evolving "a new pattern for the contemporary short story."The present research will address the following questions:

1. What new pattern does Anand base his short stories on?
2. What modern influences, acknowledged or unacknowledged, can we trace in his short stories?
3. What are the modern elements that Anand uses in his short stories?
4. To what extent does Anand succeed in giving his short stories a contemporary character?

V. Research Methodology

The methodology of research that is proposed to be pursued in the present study would be based on the analysis of the short stories of the author to identify the modern elements that Anand has used in his short stories. The short stories the study will analyse the matter or content, modern themes of the short stories and then it would examine the external form, specific short story techniques and stylistic peculiarities in language employed by Mulk Raj Anand.

The five key constituents of a short story are: **plot, character, setting, conflict,**and **narrative style**. We will be examining the short stories of Anand to locate the modern elements, with reference to all these constituents of a short story.

The research attempts to begin with the discussion of the plot in Anand's short stories. As referring to a normative structure of plot, A.L.Bader firmly endorsed the view: plot is always basic in the modern short story, and the narrative structure is always derived from conflict, sequential action, and resolution. But the western writers like Anton P. Chekhov and O. Henry discarded the view stating that an adherence to the view has not helped critics to talk discriminately about the structure of stories in which it is actually present; the other is that it has impeded recognition of the fact that in many good stories, this symmetry of beginning, middle and the end, is not present at all.This is generally true of some writers: Galsworthy said Chekhov's stories are 'all middle, like a Tortoise', and Chekhov himself once remarked: 'I think that when one has finished writing a short story one should delete the beginning and the end'. In

discarding patterns of enclosure the short-story writer can perhaps discover a freedom and imaginative truth inherent in this genre.

A similar innovation is experienced in the short stories of Anand. He is sometimes tempted to begin his short stories in a leisurely fashion, with long introductions which delays the action unnecessarily. Each descriptive passage is invariably accompanied by characters thoughts which lend authenticity and verisimilitude to the given account. This can be exemplified in his short stories like "The Price of Bananas" and "The Signature". Anand also makes use of the technique of suspense for the sake of effect as in "The Prodigal Son".

Anand's playful experimentation with the endingsevidences his amalgamation with the open ending technique of O.Henry, in his short stories. As cultivated by O.Henry's predecessors, says Boris Eichenbaum, the short story tends to amass its weight like an anecdote towards the conclusion, 'towards the maximal unexpectedness, of a finale concentrating around itself all that has preceded it'.O.Henry lays bare this structural pattern by playful emphasis on the devices associated with it; he annotates the progress of the plot, taking each instance as an opportunity for introducing the literary irony, for destroying the illusion of authenticity, for parodying a cliché, for making palpable the conventionality of art, or showing how the story is put together. Following the trend, the endings of Anand's short stories show interesting variations. The actions reach a kind of open ending in stories like "The Lost Child" and "Lajwanti", while in "The Thief" there is atwist given to the action at the end. "Birth" and "The Tamarind Tree" aptly ends on a note of hope for future. "Lullaby" ends effectively with a refrain describing the factory scene and while there is a genuine poetic note here arising naturally out of the mood and tone of the narrative."Lullaby" song (reminiscent of Blake's 'A cradle song') is juxtaposed with the only other sounds in the factory.

While formalist approaches to the study of literature traditionally focus on plot and narrative structure, methods informed by psychoanalysis shifts the centre of attention to the characters of the text. Characters can be rendered either as types or individuals but Anand enters into the mind of his characters reveal their feelings and emotions, at the same time he is aware of whatever is happening in the external enviornment. The literary critic C.V. Venugopal has stated in his book *The Indian Short Story in English* with reference to Anand's Short stories:

> His excessive enthusiasm for satire or **psychological probing** of the individual as well as the situation results in his loss of grip over the facts of the tale.(50)

The distinctive feature of Anand to probe into human psychology or enter into the mind of the character is comparable to the 'cerebral element' in the works of T.S. Eliot. Anand in his short stories tries to explore the layers of subconscious mind of the characters in a sensitive way without shying away from its reality. "The Lost Child", undoubtedly one of the finest short stories of Indian Language, deftly explores the child Psychology and adult psychology simultaneously. In "Old Bapu", Anand shows how a decrepit untouchable searches for a job and gets frustrated. Old Bapu is not old; he is referred to as'Old Bapu' due to his thin and unfed physique. He is poor and is compelled to remain half-fed or unfed day after day. Old Bapu thinks of his own condition:

> The boys call me 'old bapu' because I am older than them …… The caste Hindu urchins have no respect for the untouchable elders anyhow. And their fathers want to throw every one of us into the garbage pit to use as manure for better harvests ……. But I do not want to die…… Hey Ishwar! (*Greatest Short Stories* 227).

Old Bapu may have been an untouchable but he can think of his own predicament. He, in fact, indicates that the upper caste Hindus are always ready to exploit the poor untouchables. The reader sees through his eyes, adjusts himself to his life and 'feels with his skin'.This is accountable as a modern way of revealing the character.

Anand takes up the Punjabi rural settings to serve as a base structure of the plot in his short stories and even MeenakshiMukherjee admires his art of including some aspects of the Punjabi spirit with remarkable success in the following words from the essay "Beyond the Village : An Aspect of Mulk Raj Anand":

> Anand is in his element when writing about Punjab, about the people he was born among and knows the best."(229)

Setting is another aspect that is traditionally included in the analysis of prose fiction. Authors hardly ever choose a setting for its own sake, but rather embed a story in a particular context of time and place in order to support action, characters, and narrative situation on an additional

level. In case of Anandit is evidentthat he sticks to the Punjabi peasant's life as the backdrop for his stories.

Conflict is the struggle between two or more forces that creates a tension that must be resolved. The traditional breakdown of conflict is Man vs Man (external), Man vs Nature (external) and Man vs Self (internal).Conflict usually complicates the central character's situation or forces the character to make decision or choose amongst the course of action. In the short story of Anand "The Lost Child" the reader traces the conflict in the mind of the child vs with the worldly possessions, when he gets coveted to all the attractive things, and he is aware of his parent's eternal denial. Later in the story, all these things are offered to him by a stranger but the chorus of 'I want' shift to the desire to meet the parents. In the short story "Lajwanti", the conflict begins in the mind of the protagonist as she thinks "she might have given to Jaswant. She could have closed her eyes. Her husband was away at college…..And the mother-in-law, who wanted a son's son, more than anything else, would not have worried, even if she had come to know, because she favoured Jaswant."(53) The conflict shift when she is treated as a guest in her own house and the father, despite of analysing her situation takes her back to her in-laws. The conflict here is of Lajwanti vs Patriarchy. The conflicts in the stories create tension which makes the story more interesting and involving to the readers.

The narrative style involves both the literary devices and the use of vernacular in the language of the text. In the short stories of Anand the narration is linear and straightforward with the use of symbolism in stories like "Lajwanti" and "A Village Idyll" and satire in stories like "A Pair of Mustachios", "A Kashmiri Idyll" and "The Signature". Anand built his stories more on narration than through dialogue. He uses 'Point of view' method in some of his stories like "Lullaby", "Eagles and Pigeons". He creates his characters from the author-omniscient angle. The narrative style is a strategy used in the making of a narrative to relay information to the audience or to develop narrative in order to make it more complete, complicated or interesting. Anand's narrative style is modern in terms of the use of vernaculars in his language. Language used by the writer provides a deeper meaning and helps the reader to use imagination to visualize the situation. Anand has experimented with the idiom of English language and made it a fit vehicle to convey the nuances of Indian thought and culture. He employs hindi phrases like 'acha',wah',

‘jaja’,’ray’, etc and colourful swear words like ‘bodmash’, ‘sala’,’son of a donkey’ only to add Indianness to his language. In his efforts synthesizing an apt language capable of communicating the Indian environment he says, he actually writes in Punjabi first, later translates into English…. “I literally translate all the dialogue in my novels from my mother tongue and think out the narrative mostly in the same way.” Colourful Indianisms permeate fiction, idiom and imagery in the dialogue.

A few of Anand’s short stories undertake the theme of development or progress.They describe a conflict between modern technology and the old way of life with its religious sanctions. There are confrontations of European methods with the Indian traditional methods.The stories of H.G.Wells include the elements of science and technology and even Anand infuses the element revealing his acute sense of complex social forces at work in Modern India, in a few of his stories like “The Tractor and the Corn Goddess” and “The Power of Darkness”. Uncle Saudagar, “the Cobbler and the Machine”, who is tempted to buy a sewing machine, finds it difficult to repay the loan and as a result has to die slow death. In “The Rumour” and “The Old Bapu” written under the backdrop of unemployment and darker aspects of industrial India, present the plight of poor. Dhandu, the protagonist in “The Rumour”, goes to the city in search of job in a factory, is bewildered when he finds that the rumour he had heard of a vacancy was baseless and on his way back, is run over by a lorry. To bring in such lively matters of concern in light through his short stories proves his quench to lead the country to progress. Anand is deeply irritated, rather moved by social injustice leading to the misery of people who deserve better treatment.

There is a blending of the elements of tradition and modernity with happy results in “The Power of Darkness”. The confrontation between the orthodoxy and modernity is explored here as a theme and the central character, Bali who combines in himself the good elements of both, and thus he tries to best harmonise and is able to convince the villagers by means of rousing a bardic recital that the very goddess who had incarnated herself in their village as Kamli, has now reincarnated herself as electricity and the villagers are thoroughly convinced. This seeking of balance between tradition and modernity and that too with a trick of this kind, displays a modernistic innovations in his stories. In the story “The Tractor and the Corn Goddess” Anand

mentions that man of Indian village Dhuni Bhagat says “Our Mahatma has already warned us against such machines” (147) but later he portrays how the landlord convinces the Indian villagers to use the tractor for their progress, by getting it dismantled by the Engineer in the supervision of Chajju Ram who was completely against it. These stories present Anand’s inclination towards progress.

Anand depicts his amoralistic approach in some of his stories.The story “A village Idyll” portrays a celebration of youthful love where the two meet at the village pond and the lentil fields without marriage or any sort of approval by their family members and that too in a rural setting. In the story “Lullaby” the protagonist Phalini, is lost in the cherished memories of her lover and even has a son with him, despite being married. It indicates that Anand’s approach is not puritanical.He portrays a realistic picture of life. He does not condemn life, for him all this is a part of life which can be described as a modern element in his short stories.

The endings of his short stories evidence that he discards the folk tales’ overt moral teaching in favour of European psychological realism. The didactic nature of the traditional folk tales is not followed by Anand depicting the sensibility of a modern writer as the twentieth century readers would not prefer to be instructed ethically.

Meenakshi Mukherjee argues that Anand has transferred his alienation to his characters, referring to his novels. We are going to examine whether this is true of his short stories too. Anand’s stories were often overlooked by the authors of full-length studies of his fiction, still with reference to the influences of western writers and the character, humour, and acute psychological perception present in the stories; they provide an interesting context for analysis.

VI. **Tentative Chapter Plan**

1. Introduction
2. Plot Metamorphosis
3. Modern Aspects in Characters and Characterization
4. Modern Themes
5. Narrative Devices and Indigenous Language
6. Conclusion

VII. Tentative Chapter Content

The first chapter would begin with a survey the trends in writing of both the western and Indian writers of the relevant era. It attempts to understand the growth of the genre of short stories. It explores the brevity of genre's narrative, single action and thematic focus. The chapter further delves into the career and background of Mulk Raj Anand.

The second chapter "Plot Metamorphosis" intends to study the variations from the normative trends of short story genre as discussed by the masters of genre, specifically Aristotle and Edgar Allan Poe. The deviations from the Indian trends and the influences of western writers will also form the part of the chapter. The chapter will analyze the specific technique employed by western writers (as open endings employed by O.Henry) and the usage will be represented by means of exemplification from Anand's short stories.

The third chapter "Modern Aspects in Characters and Characterization" will serve to explore the devices employed by the writer to portray individuals in his short stories and the influences of the western pioneers of the genre whom Anand admits to be influenced by, and it will further illustrate by quoting passages from the text to draw a comparison with other contemporaries of Anand. The features of individual as depicted in the short stories representing the modern aspects of their personality will also be examined.

The fourth chapter "Modernistic Themes" will attempt to delve in to the contemporary, advanced and universal themes like blending of tradition and modernity, the progressive aspect, child psychology, which are peculiar to Anand's stories.

The fifth chapter "Narrative Devices and Indigenous Language" would examine the modifications in the narrative style of Anand, on an account of inclination towards the western

genre. The chapter will explore the point-of-view technique as employed by Anand in the variety of short stories. The experimental aspects of Anand's language in his short stories will here be investigated in detail with special reference to the remarks made by Meenakshi Mukherjee in her essay "Beyond the Village: An Aspect of Mulk Raj Anand"in which she discusses Anand's attempt to naturalize the English language by using three devices 1)the literal translation of Hindi or Punjabi idioms in English 2)His interpolations of Hindi words in an English sentence, sometimes as nouns and sometimes as verbs 3)Changing the spelling of English words to suggest an uneducated speech.

The final chapter will draw a conclusion or present an overall outlook in line with the inspections and observances made towards the end of each chapter, on the basis of extensive study of the short stories of Mulk Raj Anand. The findings would be correlated to arrive at some conclusions or generalizations. The findings would be supported with substantial critical writings referring to the era. The illustrations from the texts of different authors will be compared and contrasted with precision and will be evidenced in the research as to represent the distinction. The illustrations from the text and their comparison validates that his short stories embody the modern elements in them. The incorporation of modern elements in the short stories of Anand has developed richness in his content and has added up to the literary value of his short stories. This feature in particular has made them more readable and interesting to twentieth century readers. Thus Anand has contributed largely to the new evolved form of modern short story genre, and can aptly be called 'a pioneer experimentalist and a modern writer of short stories.'

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